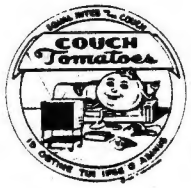
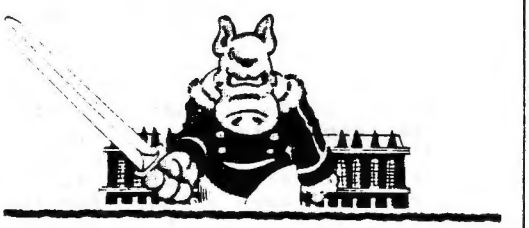
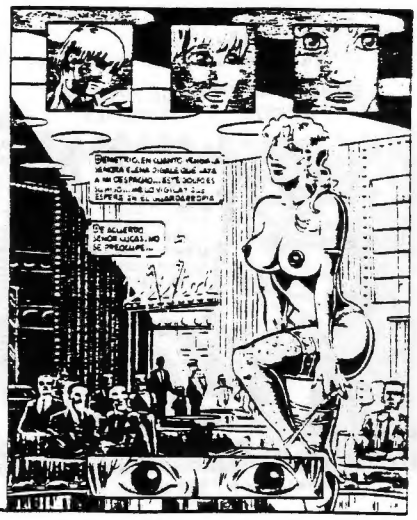


COMIX WORLD 221. June, 1983, © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved.* Sergio Aragones signs GROOS at COMICS & COMIX in Berkeley, Saturday, May 21, 4-6 pm!* New Undergrounds are: MICKEY RAT 4 (top right), a solid satirical book, much like the previous three, good head reading; WIMMEN'S COMIX 8, back after seven years and salty & feminist as before (see Di's review); SAN FRANCISCO COMIC BOOK 7 by Spain, Roger Brand, Joel Beck, and other ug faves (pictorial next issue); LOVE AND ROCKETS 2 (primo writing and art by the Hernandez Bros--two panels lower left); EL VIBORA 40 (punk ETs and sexy girls--panels lower right). You can buy all these goodies at your local comic store. EL VIBORA you have to order from J. M. Berengueur, Plaza Beatas 3, Barcelona, Spain. $5 ought to get you a copy. Slick HEAVY METAL style zine, 78 pages.* CEREBUS (Canada's most successful unfunny animal scowling below) in his 49th issue. Lots of new artists premiering in the back pages of Sim's comic. He uses four-page back-up stories & likes new and unique styles. NEIL THE HORSE 2 is out from Aardvark-Vanaheim. These comics are distributed in the U. S. by Pacific Comics, POB 99217, San Diego, CA 92109. $2 pp.* April 20 marked the 10th anniversary of the first Underground Comix Con. It passed un-noticed. Someone asked me why I didn't do any more cons. That's easy. Cons have become ordeals for those who put them on. Too much work for too little return. A few thousand beady-eyed superhero addicts attend the straight cons, while only a handful of people attend the ug events. San Diego is focussing on the sixties this year and we're all going to party there. Aug 4-7, San Diego Hotel. SASE to POB 17066 for a progress report, San Diego, CA 92117. See you there. -Clay Geerdes

CABARET...CABARET...
BUENO, PRIMER DIA EN EL PALMAN'S Y REPRESENTANTE NUEVO...A VER QUE PASA...NO ME ACUERDO DE NADA DESPUES DE TRES MESES SIN TRABAJAR ¡TENGO UNOS NERVIOS DE LA HOSTIA!¡Y VAMOS A EMPEZAR!...
MIRTA, TU REPRESENTANTE QUIERE VERTE.





After more than six years in limbo, WIMMEN'S COMIX has finally been brought back to exciting life! The 8th issue of this Last Gasp publication, edited by Lee Binswanger and Kathryn LeMieux, features some outstanding work by WIMMEN'S COMIX alumni Lee Marrs, Trina Robbins, Sharon Rudahl, Terry Balawejder, Terre Richards, and Melinda Gebbie, and welcomes newcomers Lynda Barry, Caryn Leschen, Ann Hagler, Terry Boyce, Dori Seda, Carol Lay, Phoebe Gloeckner, Mary Wilshire, and Dalison Darrow to the fold. Originally launched in 1972, WIMMEN'S COMIX suspended publication in December '76 with its 7th issue. The following six years brought a flood of submissions from women all around the country to Trina Robbins' doorstep, and with the ever-growing number of women entering the field, the time seemed ripe for WIMMEN'S COMIX #8.

As 1982's AFTERSHOCK so clearly reminded us, the female struggle did not begin and end in the '60s, but is an ongoing process whose long-term effects are only now beginning to be felt. And WIMMEN'S COMIX #8 takes up where AFTERSHOCK left off. Beginning with Trina's electric cover of a stunning Tron-type female, the book goes on to reflect an '80s angle on women's issues: for example, Lee Marrs' "Equal Rites" presents a futuristic vision of a completely female society, a strong and nurturing portrait of women who have had enough of male social and political domination and cast out for universes unknown. On the other hand, several strips, such as Lee Binswanger's "Sliding" and Mary Wilshire's "Unhomogenized Humor" bring us back down to earth with a focus on contemporary male-female relationships and the dichotomy between trying to maintain an independent stance while still searching for love in this fragmented world. Dalison Darrow's "Really Had a Ball Last Night" goes one step further, painting a pathetic picture of a down-and-out boozy broad who drowns her financial and emotional problems in the bottle. Independence, yes--but for a price. Dori Seda's "Virginia's Story" picks up on the theme of rape, but adds a new twist to a familiar tale with the female character managing to outwit her potential rapist! This is, in fact, a true story about Dori's friend Virginia Lombard, an actress. And as Dori puts it, "This was her best role: she saved her life!"

Dori, whose work has also been published in Robert Crumb's WEIRDO and in SAN FRANCISCO COMIC BOOK #7, admits that pretty much all of her stories are taken from real life, "even things that don't appear to be. Even when I'm making something up," she says, "it comes from a personal experience, because I don't feel I can really write about something that I haven't experienced myself. You know, somebody who *had* experienced that would look at (the work) and say, 'Dori never did that. I can tell, because it's really not like that.'"

After moving to the Bay Area from Chicago about seven years ago, Dori spent her first three years here "totally spinning (her) wheels," then went to work for Ron Turner at Last Gasp. "I walked in with a portfolio and Ron hired me as a janitor! And about six months later, I was doing better: I was a bookkeeper." The "vampire" bookkeeper, as Dori describes herself, since she works the graveyard shift. It was two years later that her first published work, "Bloods in Space", saw print in WEIRDO #2. And although Dori has been drawing all her life and studied painting at Illinois State U., she "really wanted to get into comics because," she says, "it seemed to me it would be a good way to get my work out there where people could see it and I'd be able to make a little bit of money, too. When I was painting, I was doing little shows in coffee shops and I did a show at New College of California, and nobody came to the openings, nobody saw my work. And I felt like 'Why am I doing this?' It's nice with the comics," she goes on, "because people are seeing it--the work is getting out there. I think that art is communication, and if you're communicating and nobody sees what you're doing, it's not complete."

Photo (C) 1983 Clay Geerdes

TERRY BOYCE and DORI SEDA

After meeting Trina Robbins at one of the Loonies' meetings in San Francisco, Dori was invited to participate in the new issue of WIMMEN'S COMIX and, in fact, became one of the book's original editors, along with Terry Boyce. "Terry and I were editors for the first couple of months when WIMMEN'S COMIX was being put together," she explains, "and our idea at the beginning was that the book would be the strongest if everybody kind of did exactly what they wanted to do. It came out like that in the end--it's different than how it started out, but there is a wide variety of stuff. And politically I feel like, if everybody does things at a gut level--what they feel is right--then it'll work out. And variety is more interesting. That's the way I feel pretty much about everything," she concludes.

At this point, Dori wants to concentrate entirely on comics, and with the 9th issue of WIMMEN'S COMIX already in the planning stages, the opportunities are there for her as well as others. No, the struggle isn't over yet, and although women have come a long way, there is still a long way to go. But thanks to WIMMEN'S COMIX and other similar avenues of expression, women like Dori can finally say, "I feel like I'm *welcome*; I feel like I've found my home."

-- Diana Schutz

I BEGAN TO INTERROGATE HIM LIKE BRAINWASHERS IN THE MOVIES.
YOU'RE IN MORE TROUBLE THAN YOU'VE EVER BEEN IN YOUR FUCKIN' LIFE! YOU BLOW IT, AND YOU'RE BLOWIN' IT FOR A LOT OF PEOPLE.. ARE YOU A COP?
NO, LADY! I AIN'T NO COP!... I AIN'T NO COP!!
(C) 1983 Dori Seda

A panel from "Virginia's Story"

Many of the WIMMEN'S COMIX crew will be appearing along with Dale Messick, noted "Brenda Starr" artist, at Comics & Comix WIMMEN'S DAY, Sunday, June 12, 1-4 p.m., 2461 Telegraph Avenue in Berkeley.